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Needles and Tins

AN INTRODUCTION TO COLLECTING GRAMOPHONE NEEDLE TINS

Ruth Lambert

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DEAR APM:

Question: In the new *Victor Discography* book by Fagan & Moran, I noticed a double-sided 7" disc on p. 39 made in 1900! Has this ever turned up?

N.D., Bayonne, NJ

Answer: This modest 7" record, A-490 and A-491, entitled 'A Record For the Children' — or *Toy Record No. 1 & 2* — recited by Wm. F. Hooley, was the first double-sided record ever sold to the public. (Earlier double-sided Berliner discs exist, but they were experimental - see APM, Vol. III, No. 6). Reader Alan Mueller reports that he has found one of these paper-label records marked as manufactured exclusively by Eldridge R. Johnson, Camden, NJ and dated Nov. 7, 1900 on both sides. The artist is not announced on either side, but reference is made to "Uncle Will" and "Uncle Harry" (same voice) who will recite the nursery rhymes — *Old King Cole*, *Little Bo-Peep* and a short tune (cornet & piano) on 490 & *Mother Goose Rhymes* and *London Bridge* and *3 Blind Mice* and *At a Georgia Camp Meeting* on the other. □



See other "tin" photos on pages 5 & 12.

An Introduction to Collecting Gramophone Needle Tins

Ruth Lambert

During the last few years gramophone needle tins have become a very popular collector's item in their own right. Before this they were still collected, but very often as a subsidiary collection, i.e., with phonographs and/or gramophones. Today they are eagerly collected by:

1. Specialist collectors, such as myself.
2. Small tin collectors, since many tins are to be found in sample/tiny tins.
3. Machine collectors, - gramophones and phonographs.
4. Accessory collectors, i.e., cleaners, tins, cutters, sharpeners, etc.

So many enthusiasts are searching for them now, hence their popularity and difficulty in finding them, and of course their corresponding rise in price. There are collectors of them in England, Germany, America, Holland, Australia and New Zealand, and many collectors exchange frequently to improve and add to their collection.

Their small size is of course a boon in the small house or apartment. Originally it was possible to find them given away or inside the machine (the reason why lots of machine collectors often have a small collection), but this doesn't often happen now.

The idea originally was that each needle was used once and then thrown away, thus you had to keep buying tins. As a result there were many 100's of different brands, some much more common than others. This introductory article deals with six of the most common British brands — found on both sides of the Atlantic — which were:

1. *Songster*
2. *Decca*
3. *Columbia*
4. *Edison Bell*
5. *Embassy*
6. *His Masters Voice*

Obviously, there are many other brands, but as these six turn up so often I've started with them. It's very easy to build up a collection of about 200 or so just by collecting all the variations, and of course you get to know what other tins to look for, rarity, prices, etc.

1. SONGSTER

This tin was advertised as the cheapest needle on the market, which would account for its commonness. It sold at 6d (2.5p or approx. 12¢ U.S.) per 200 needles, or 100 for

3d (just over 1p). The tin came from J. Stead, of Sheffield, and many variations of this tin are to be found. I have 41 different *Songster* tins in my collection and know of a couple more I've not got yet. They're fairly easy and cheap to get and I think a very attractive tin which are sometimes ignored by collectors.

Basically it came in soft, medium, loud and extra loud with a bird on a branch above the name "Songster." In the top left hand corner in a circle (which varied in color) was the number of needles, either written as "200 --- tone" or "average quantity 200 --- tone."

Other tones available were spear, collar (75 or 100), golden and bronze pick-up, trailer and golden. So there are lots to search for, as some came in 100's and 200's, some only in one amount, some in 75's. The design was also changed slightly over the years.

2. DECCA

Decca comes in 5 basic different designs, three of which are fairly similar. They are in purple, green or orange and feature a needle(s) and a box in bottom right corner. In this is either "She shall have music wherever she goes", or a local dealer's name and address.

The other tin also has this box but shows a lady carrying a Decca gramophone and is orange in color.

The common design is a rectangular shape with just the name and tone, coming in red (loud), orange (extra loud), green (soft), grey (medium), and turquoise (L.P.).

There is another Decca tin which is extremely rare. It is a green and yellow tin with a very attractive picture of a lady in an Edwardian-style dress and carrying her gramophone. It's a very early needle tin as well as a beautiful rare picture tin.

The Decca tins don't turn up as often as others, but it's a fairly common tin, and with lots of different addresses to collect, the possibilities are endless.

3. COLUMBIA

All these tins had the famous Columbia trademark of the "magic notes." (post-1908)

Columbia tins are to be found in four common designs, the most common of all being the Columbia "Duragold." This is a small thin green tin of 100 golden needles.

Each played 10 times. The needles are of a very good quality. This tin sold for 1/- (1 shilling or 5 pence) in 1931.

"Columbia de Luxe" is a very attractive tin in orange and gold and black, with the magic notes in a circle. It contained 200 golden needles and it sold for 1/- in 1931.

Columbia "Talkie" needles is again a very attractive tin, in black, gold and blue, with a "twenties" look about it. It held 200 gold needles and again was 1/- in 1931.

The other design for Columbia is the one that is extremely common, but again there are many variations to watch out for. It comes in:

Soft tone (Ideal), a purple tin.

Medium tone (Brilliant), brown tin.

Loud tone (Superbe), blue tin.

Spear point, salmon pink tin.

These are the four common ones, but also to be found is a "Viva-Tonic" tin of extra soft needles, a green tin. This is rare. The design on all these five tins is the same, being the name in center, with tone and magic notes, in a dark center. A gold border separates this from the border which is lighter in color and has "Superbe" or other name at top of tin. These all sold for 9d (about 3p) in 1931.

There is also a rare Triple compartment tin of 600 needles, being round in shape and bright orange in color. It contained 200 each of soft, medium and loud needles. This will be described in more detail in a later article.

These are of course just the British Columbia tins, there are many others from America and other countries to collect if wanted.

4. EDISON BELL

There are many different designs of Edison Bell tins, some of the most common being shown in the photo. All feature the gold "Bell" somewhere on the lid.

1. Edison Bell Semi-permanent. 100 needles (chromic needles), a thin brown tin. Bell in center of lid.

2. Edison Bell Standard. 100 Semi-permanent needles, a thin brown tin with smaller bell on lid. This is quite a rare tin.

3. Edison Bell Electric. 100 needles. A thin blue tin with gold bell on lid.

4. Edison Bell Sympathetic Chromic. 25 needles, thin brown tin with picture of 3 needles on lid. This tin came in two versions, one had words "With Grip" on side of lid, the other didn't have them. Inside also one had the Grip. The difference in price of the tins when originally sold was quite a lot. With the

Grip the tin cost 2/6d (12p) in 1924, without it the tin cost 1/- (5p), a large difference in 1924. Of course when it was bought once, as an attachment, it did not need to be bought again.

The other common design is on the series "Edison Bell Discaphone" needles. This tin is twice the thickness of the previous tins as it held 200 needles, and has a circle on the lid. The "Bell" is found in the center of this, with the various tones on either side of the circle.

There are a lot of versions to collect, the tones being:

1. Double tone (Dark green).
2. Medium full tone (Pale blue).
3. Pale blue tin with no tones on it.
4. Full tone (Pale blue).
5. Soft tone (Red).
6. Spear point (Yellow).

The final common one is "Edison Bell Radio" which is a very dark blue with gold and blue writing. Again 200 needles.

There is of course also the very rare Edison Bell "Bell" shaped tin which is found in two versions — more in a later article — and also the round Edison Bell with six sections which is probably rarer and less well known than the "Bell."

5. EMBASSY

The Embassy tins all came from Redditch from the British Needle Co. and there are many different designs. The four main (and fairly common) designs are:

1. "Eye" in top right corner, with sunburst coming from it. 5 tones, soft - yellow, medium - blue, loud - red, green - extra loud and L.P., radiogram - orange. This is a squarish tin of 150 needles. On the back of tin is the trademark "eye." There is also a later version of a much lighter material, with slightly different writing and rounded edges. This makes 8 different tins to collect in this set. Embassy used these colors for most of their other designs as well, so it's easy to work out missing ones to complete sets.

2. Picture of "Sound Box" and record, with name in diagonal under it. A long tin with the usual 4 tones and two variations of radiogram - making 6 different to collect. Same colors for tones except green for the "soft" tone tin, and purple for the "extra loud" tone tin. 200 needles.

3. This shows a cabinet gramophone with open lid and record on turntable. Same colors for tones as No. 1 design. The two words **GRAMOPHONE NEEDLES** are in red, or white or yellow so there are a few

varyations to be collected here. 150 needles.

4. Eye in top center, this set is a rare set, although not pictorial. 200 needles and usual colors for the 4 tones.

That is all the sets but there are a few odd ones, namely:

Two bright yellow tins with gold eye in center circle and "gramophone needles" in red around it.

Two bright yellow tins with a gold ship in the center and "gramophone needles" in red around it. There are two versions of each as once again the writing is different. One has a "W" on either side of the ship in red and this stood for Woolworths, as Embassy was their cheap brand.

Permagold. A purple and gold tin, very attractive with eye in top right. Each needle plays 10 records, approx. 60 needles.

Other Embassy rare designs are the 100 size with eye on left top corner, and the three "shaped" Embassy tins, the "Gramotube," Embassy "Triple," and the "Golden Pyramid." More in a later article.

6. HIS MASTERS VOICE

The H.M.V. tins are probably the easiest tins to find, and are an attractive tin which features the famous dog "Nipper" looking into a Trademark "gramophone." This is to be found on all the H.M.V. tins.

The most common are the series of green (soft), yellow (half), red (loud), blue (extra loud), blue (fibre). They all come in 3 versions with Picture Copyright", or "Copyright," or nothing under the words "His Masters Voice." This last tin is a much later one. They all contained 200 needles and the soft is also to be found in 100 size (half the thickness).

Also in this series are 4 much rarer ones, all early 1900's, having the same design and are:

1. MELBA. Dark blue. "The Melba Needle" is under the dog and gram. This is a very early tin and the needles were supposed to be used a few times before other ones.

2. PIANO. Yellow tin with the words "The Piano Needle" under dog and gram.

3. PIANISSIMO. Thin green tin (half the size of the other three) with words The "Pianissimo". 200 very soft needles.

4. FORTE. Red tin of 200 loud needles, but no words under dog and gram.

7. THE "TUNGSTYLE" TINS

These were very thin tins (The American "Victrolas" are the same design). They each held 8 needles each of which played 150

times (sometimes with a quarter-turn). On the inside of each lid were the instructions for use and a leaflet was also in the tin. The tin was designed to open flat, leaving the center upright (see picture) so that the needles could be removed easily. The tins came in:

1. Soft tone - green tin.
2. Loud tone - red tin but also found in cream.
3. Extra loud tone - blue tin but also found in cream
4. Samples, - gold and black tin

Note there is no medium (half) tone Tungstyle. They cost 1/- (5p) in the 1930's.

The other set that is often found is the set of 3 "Aluminum" tins. These have the dog and gram in relief on the lid, with a match-striker on the back. It came in three tones, soft, half and loud, and they can be found as a set of three in the H.M.V. orange box. From the 1930's.

There are also the 3,4,5, compartment H.M.V. tins and the *round* Aluminum." More later. □



See other "tin" photos on pages 2 & 12.

CARUSO: THE "UNPUBLISHED" RECORDINGS OF ARM4-0302 AND THE QUESTION OF AUTHENTICITY

by Gary A. Galo

Although RCA's Caruso centennial album "Tenor of the Century" (ARM4-0302) has been out of print for nearly five years, unresolved controversy still looms over this four-disc set. The controversy, of course, concerns the nine "previously unpublished" recordings.

I did not purchase this set when it was released in 1973, and became interested in it only recently, having read Joe Klee's excellent review of John Bolig's *The Recordings of Enrico Caruso* (APM Vol. VI, No. 7) and his follow-up in Vol. VII, No. 1. My main interest in this set was the Don Jose/Micaela duet from *Carmen* with Caruso and Frances Alda, a selection never before issued in any form, and, therefore, unquestionably a genuine unpublished item. After reading Vol. VII, No. 1, however, I became interested, if not obsessed, with verifying the authenticity of the other eight supposedly unpublished items, thinking that I might find a situation similar to the error I discovered in the Metropolitan Opera Guild's 1977 Caruso release, MET-101. I will elaborate on this later.

After telephoning at least eight of my favorite New York record stores (to no avail), I found a used copy at the Princeton (N.J.) Record Exchange. I immediately sent them a money-order and received the records 5 days later, in mint (i.e., unplayed) condition! I then began comparing the "unpublished" recordings with their published counterparts from my own collection, some of which are originals, and others which are LP re-issues of the published recordings. The results were interesting, and, with one exception (which I will save for last), exactly what RCA had claimed.

My first concern was Favia-Artsay's statement (as reported by Klee) that some of the dubbing in ARM4-0302 were incorrectly identified. I checked each selection and found that, with one exception, the labeling was absolutely correct. Is it possible that there were other labeling errors in the early copies of this set that were subsequently corrected?

What follows is a brief discussion of each "unpublished" recording, and my own conclusions about their authenticity. I will begin with those that were easiest:

1. "Parle-moi de ma mere" (*Carmen*). Matrix C-15483-3, recorded 12/10/14. This indeed a recording never before issued commercially in any form. Caruso and Frances Alda are both in superb voice, and one wonders what kept this from being published. This item is not discussed in Favia-Artsay's book.

2. "Miserere" (*Il Trovatore*). Matrix C-8506-1, recorded 12/27/09. This is the chorus-less version (the published version, Victor 89030, used the Met Opera Chorus.) It was also issued by Murray-Hill, on their 1973 "Complete Caruso," but prior to 1973 had only surfaced privately, and, therefore, qualifies as a previously unpublished selection. I must add that the sound on ARM4-0302 is infinitely better than its counterpart on Murray-Hill. Anyone owning the Murray-Hill set must realize that these are probably the worst transfers ever done of Caruso's recordings (not to mention historical recordings in general).

3. "Celeste Aida" (*Aida*). Matrix C-3180-1, recorded March 13, 1906. Both this and the published take (Victor 88127, recorded 3/29/08) are included on ARM4-0302, and they are definitely different. This unpublished version (which had previously surfaced only privately) is exactly as Favia-Artsay described it: "... a slow pace, and too many breaths." In fact, the phrasing in this version is much different than in the published take of March 29, 1908. The unpublished version, for example, has a breath between "forma" and "divina" in the second phrase of the aria, and there are numerous other differences. Caruso's voice also goes sharp for a second, near the end of his final note, and then comes back down to the Bb. Whether or not this is a recording defect (a similar thing happens at the end of his "O Paradiso") is a matter of speculation, but this problem does not occur in the published version.

Murray-Hill claimed that they included the 3/13/06 unpublished version as well. Closer scrutiny, however, shows that their set does *not* contain the unpublished version at all, but instead includes the 3/29/08 published version *twice*!

4. "La Partida" (*Blasco-Alvarez*). Matrix

C-14661-2, recorded 4/3/14. This piano-accompanied version was previously issued in England by HMV, but did not appear in the U.S. until this set was issued (and simultaneously on Murray-Hill). The version published in the U.S. was recorded on July 10, 1918 with orchestra, and first issued after Caruso's death, in 1924, on Victor 6458.

5. "Les Rameaux" (*Jean Baptiste Faure*). Matrix C-14201-2, recorded December 15, 1913. Favia-Artsay panned the published version of this recording (made on March 9, 1914, according to Bolig), but was obviously unaware that HMV had issued a different version. She gives 12/15/13 as the recording date for the American published version (Victor 88459) and indicates that the HMV issues are of the same take. This is clearly not the case. Favia-Artsay complained of the published version that Caruso "gets carried away" and that his "spectacular verve" is out of place in sacred music. I do not agree with her assessment, but she would probably find the version included in ARM4-0302 (which is the 12/15/13 alternate issued by HMV) far more satisfactory. From the beginning, it is obvious that the tempo is faster, and Caruso indulges in far less portamento than on Victor 88459.

6. "Oh! Lumiere du jour" (*Nero*). Matrix C-19485-1, recorded April 15, 1917. In this version, Caruso and his harpist are not together near the beginning of the piece. They have no such problem in the familiar published version (Victor 88589, recorded the same day). He also takes a breath in this version shortly after the opening music returns. This breath is not taken in the published version. Overall, the unpublished version is sung more lyrically, and is less broadly phrased.

7. "L'alba separa dalla luce l'ombra" (*Tosti*). Matrix B-19484-1, recorded April 15, 1917. There is an obvious rhythmic difference between this unpublished version and the familiar version. Here, in the phrase "Veder non voglio giorno," the word "giorno" is sung as two quarter notes, on the second and third beats of the measure. In the published version (Victor 87272, recorded the same day), "giorno" is sung as two eighth notes, on the second beat, followed by a quarter rest on the third.

8. Sextet (*Luci di Lammermoor*). Matrix C-19133-1, recorded January 25, 1917. This version also contains a subtle rhythmic deviation from the published version (Victor 95212, recorded the same day). Note the

phrase "Io son vinto, son commosso." The score indicates two sixteenth notes on "son" and two sixteenth notes for the first syllable of "com-mos-so." This is exactly what Caruso sings in this unpublished version. In the published version, however, Caruso changed this and sang "son" on three sixteenth notes, and the first syllable of "com-mos-so" on the last sixteenth note of the measure.

9. Quartet (*Rigoletto*). Matrix C-5053-2, recorded February 3, 1908 (with Josephine Jacoby, mezzo-soprano). This recording is mislabeled, and is, in fact, the published version from February 7, 1908 with Gina Severina, *not* Jacoby. (Matrix C-5053-3, released as Victor 96001). A comparison of the version on ARM4-0302 and Victor 96001 reveals that they are identical in every respect, including Antonio Scotti's slight 'hangover' on the last chord, i.e., he does not cut off with the rest of the ensemble. Anyone hearing Jacoby's voice (on the February 13, 1912 Quartet with Tetrazzini and Amato) will realize that her voice is definitely *not* the one on this 1908 version.

ARM4-0302 was not my first encounter with this supposedly unpublished *Rigoletto* Quartet. When I purchased the Metropolitan Opera Guild's first installment in their *Great Artists at the Met* series (Caruso: MET-101) in 1977, I soon discovered that this *Rigoletto* Quartet was in fact the published version with Gina Severina. I probably would not have paid much attention to this, were it not for the fact that the date given for this "unpublished" take (with Jacoby) was February 7, 1908! A comparison soon revealed that MET-101 had, in fact, released the published version.

In December 1977, I wrote a letter to the Metropolitan Opera Guild. I explained that either the recording date or the mezzo-soprano must be incorrect, and that analysis of both the original and MET-101 showed that they had not issued the unpublished version. I also said that I was surprised that Francis Robinson, who wrote the notes for MET-101, did not notice this error, since a look at the Secrist Discography (published in Robinson's own book) would have shown that either the recording date or the mezzo-soprano must be incorrect.

In a short time, I received a reply from Paul Gruber, Director of Membership Services for the Metropolitan Opera Guild. He told me that the M.O.G. asked RCA to include the Jacoby version, and that RCA assured the M.O.G. that this was the version

included in MET-101. He said that they would check into this and, if my findings were correct, they would change the notes. That was the last I heard from them. I would be interested to know if, in fact, the notes have been corrected. Have any readers purchased MET-101 recently? Actually, I hope no one has bought MET-101, since the sound of these transfers is terrible, with offensive distortion throughout. I found the same to be true of the Met's *Ezio Pinza* album. It is my understanding that RCA has donated their services to the Met for this series. I certainly hope this is true, since it would be a crime to charge a fee for such sloppy work.

Mr. Gruber also stated that "Mr. Robinson works with the Metropolitan Opera Association, and, since the Guild produces the Great Artists Series, has nothing to do with the recordings." Mr. Gruber has a short memory, and apparently forgot that Mr. Robinson wrote the liner notes for MET-101!

This brings into question an issue which I have wanted to discuss for years, and that is the point of Francis Robinson's credibility. The errors he has perpetuated in his various RCA liner notes are shocking, particularly in view of his supposed "authority" in the area of opera and historic vocalists. To avoid being panned by all who read this, I'd better cite some examples.

On RCA LM-2639 ("Caruso - The Voice of the Century", out of print), he states that "Oddly, Caruso never sang *Andrea Chenier* on the stage...." But Caruso *did* sing the role at Covent Garden in the Fall of 1907 (see Howard Greenfield's *Caruso*).

On RCA's album "Domingo Sings Caruso" (what a joke!), not only is the "O Paradiso" from Meyerbeer's *L'Africana* included, but also the rarely heard cabaletta to this aria, "Deh', ch'io ritorni." Robinson states that Domingo was the first tenor to record the cabaletta; but if he had bothered to check the discography in *his own book*, he would have known that Caruso himself recorded it on September 16, 1920! He could also have found this out by reading *his own liner notes* to the above mentioned LM-2639, which includes this recording.

On RCA's Bjoerling/Merrill duet album (LM-2736), Robinson states that "Bjoerling never gave Canio's laugh." But if he had listened to "Vesti la giubba" in Bjoerling's complete *Pagliacci* (with V. de los Angeles, Merrill and Warren), he would have clearly heard Bjoerling's laugh.

Finally, in ARM4-0302, Robinson states that in the "Magische tone" from Gold-

mark's *Queen of Sheba*, Caruso "resorts to falsetto for the only time on records." But there are several other recorded examples of Caruso's falsetto, among them:

- "Brindisi" from *Cavalleria Rusticana*; Victor 81062, recorded February 27, 1905.

- "Mi par d'udir ancora" from *The Pearl Fishers*; G & T 52066, recorded April 1904.

- "Cujus animam" from Rossini's *Stabat Mater*; Victor 88460, recorded December 15, 1913.

So, after all the above, where does ARM4-0302 stand? Eight out of nine "unpublished" recordings are exactly what RCA has claimed, and this alone makes the set valuable, in fact, indispensable for those building a Caruso collection as complete as possible. The sound of those selections on LP for the first time is very good. Unfortunately, RCA did not do new transfers of some of the selections which had previously appeared on LP. These items were apparently taken from their old tapes, with thinner sound, and complete with fake reverberation. Although RCA's notes claim that Favia-Artsay's book was used to determine pitch, several items are very slightly sharp. Nevertheless, this was an important Caruso release and one well worth purchasing, particularly if you do not enjoy Soundstream's computer enhanced version. (I assume that all of the unpublished items will appear on RCA's "complete series.") Used copies do turn up in mint condition. Try the following dealers:

- Princeton Record Exchange (609) 921-0881
- Gryphon Records (212) 874-1588
- Darton Records (212) 582-7350
- Music Masters (212) 840-1958

Finally, I must mention that the preparation of this article would have been extremely difficult without Favia-Artsay's *Caruso on Records* (indispensable and, unfortunately, out of print) and John R. Bolig's *The Recordings of Enrico Caruso*. □

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3. Greenfield, Howard. *Caruso*. G. P. Putnam's Sons, 1983.
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BOOK REVIEW

The Encyclopedic Discography of Victor Recordings, Vol I (1900-1903),
Compiled by Ted Fagan and William R. Moran, 462 pp.

by Fred Williams

For all who are interested in the who, what and when of the earliest years of the Victor Company recordings this vital work is a 'must.' [see APM, Vol. VII, no. 7 for Ray Wile's historical review]. The time covered, as it pertains to the recorded output, is from the beginning on January 12, 1900 to April 23, 1903. During this time the commercial release number and the 'in-house' number were identical. What followed was a continuation of the numbering system for commercial (release) purposes but a restart from #1 (with a single letter prefix indicating the size of the record) for the company's use. Recordings made through April 23, 1903 are thus classed as 'pre-matrix' discs.

The 'heart' of the book is devoted to a 'listing of Pre-Matrix Numbers' with attendant data. Here is a randomly selected example:

A-920	QUINN:	Good Morning Carrie	(McPherson; Smith; Bowman)	(PM-3522)
-1		— 18 Jul. '01	— V-920	CB-731 ret: 16 Aug. '02: 1212 cps.
-2,3		— 30 Oct. '02		
M-1		— 30 Oct. '02	— M-920	

A three page 'User's Guide' effectively defines terms and explains all format details as well as the cross use of various indexes that follow. Virtually all the basic important information that a scholar/researcher would want to know is contained in this listing.

Of great importance is the brilliantly written 'Introduction' by Mr. Moran. He touches upon his own insatiable curiosity about the differences of performances in 'takes' and he enthusiastically states how fortunate we are that Mr. Fagan was able to be in New York City to do the transcribing of data from the entry books and catalogues. Moran then tells us about obtaining a copy of *The Victor Talking Machine Company* by Benjamin L. Aldridge (reprinted in a 'Special Index to the Introduction') and cites four other important historical reference books.

He follows with detailed information about the numbering systems and label copy of the seven-inch, ten-inch, twelve-inch and fourteen-inch recordings. This is fascinating reading

and is most lucidly presented. Four full pages of label photos (13) are included with an example of a 12" Deluxe and two 14" labels, all appropriately captioned.

Moran's introductory conclusion is worth noting: "We believe that our readers, like the authors, will come to have tremendous respect for those who made it all work, and we hope that our efforts to preserve the history of the many thousands of recordings detailed in this work will be of genuine assistance to those who are dedicated to preserving the recordings themselves." Amen.

Other sections of the book include a 'Chronological Listing of Recording Sessions' with the record numbers and takes, the artists' names (in this listing with artists' full names), nature of the recording, type of accompaniment/accompanying artist(s) and

various other inclusions.

A brief section entitled 'Notes' lists record numbers and comments taken from the recording books or from other official sources while a subsequent section towards the end, 'Miscellanea,' lists material from catalogues and other sources pertaining to artists and performing groups with reference to the specific recordings.

The alphabetical 'Artist Index' is a quick reference to the specific recordings of the artists. They are in numerical sequence.

William R. Bryant compiled an alphabetical 'Title Index' additionally listing the authors of the words and composers of the music, where known. Most of the recordings of this period had no composer credits on the labels and the entry books and catalogues lacked this information. While this was not so much the case with operas and songs from shows, it was almost always the case with popular music. To say the least this was a herculean feat on the part of Mr. Bryant.

BOOK REVIEW

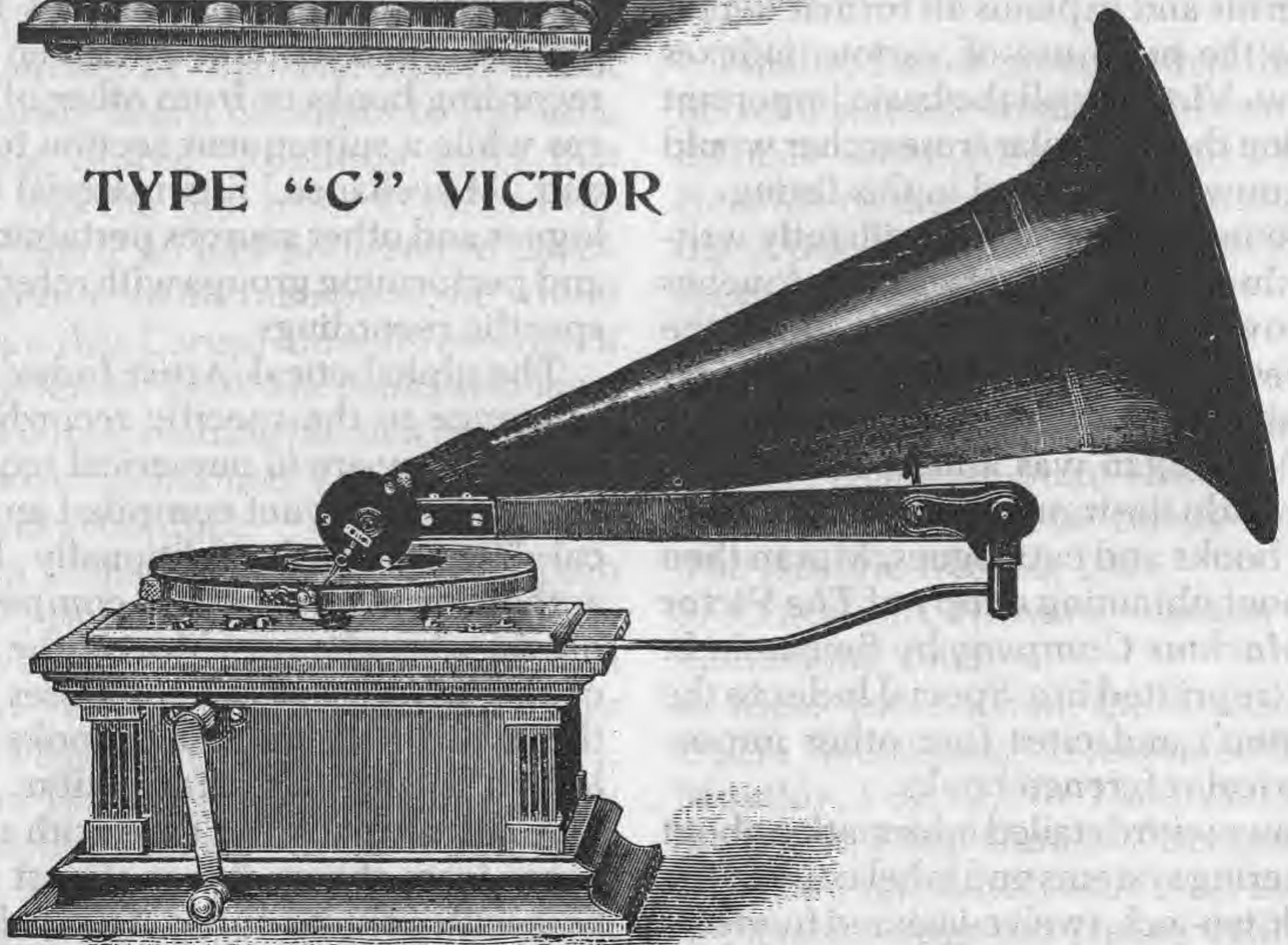
TYPE "A" VICTOR



TYPE "B" VICTOR



TYPE "C" VICTOR



Ted Fagan's two-page preface was all too short. We do not get the essence of his 'toiling in the vineyards for twenty years.' He gave credit to some but, by his own admission, he left out the names of many contributors, most particularly Mr. Bryant!

All of us, compilers and readers, view this great achievement from our own particular point. Fagan, from what the writer understands, entered into this massive project, of which this is assumed to be Volume One with many more to follow, with an interest in the classical vocal recordings. Moran's interest also appears to be in the classical vocal line and with the assistance of the Stanford Archives it appears a most thorough job has been done with Crossley, De Lussan, De Gogorza, Chalia and others. It is apparent that help came from others concerning many of the popular singers. Were the highly sophisticated archives of Syracuse, Yale, Rodgers and Hammerstein and the Library of Congress perused?

The writer, a collector of band records and cornet and trombone solos and, resultanty coming from another point of reference, has visually checked the following number of discs from his own collection: 181 7", 10" and 14" from the 1 to 2324 series, 41 10" from the 3000 series, 3 from the 12" 31000 to 31099 series and 2 from the 14" 41000 series. Over 150 additions and corrections of a minor nature have been tabulated. This, in itself, is not so important. In his 'Preface' Fagan has stated: "No doubt blanks, errors, omissions and other flaws will be found, and we hasten to assume responsibility for them. It is hoped that those who discover them will be good enough to let us know, so that we can correct or avoid them in future volumes." The writer and readers, it is hoped, will be glad to help.

How much better it would have been to insert a request in *Antique Phonograph Monthly*, *Amberola Graphic*, *The Association for Recorded Sound Collections Journal*, *Record Research* and other publications for assistance before the fact.

Eight prominent collectors of records of this period were asked for their opinions of *The Encyclopedic Discography of Victor Recordings*. They were unanimous in their praise of the work.

The authors adopted a format of listing an operatic excerpt or selection(s) from stage works with the composer first and the selection following. No doubt this was to maintain a standardized approach. The records,

however, were rarely titled in this manner. The collector many find this somewhat disconcerting. An example:

Fagan/Moran

10" MONARCH 1741 CLARKE'S BAND OF PROVIDENCE: LE PROPHETE: Coronation march (Meyerbeer)

Record

CLARKE'S PROVIDENCE BAND: *Coronation March. Meyerbeer's Le Prophete*

The English standard of dating has been adopted with the sequence of the day, followed by the month (in three letters) and the year (last two digits). The discs, when readable, follow the order of the month, day and year.

Some of the 14" records in the 'Listing of Pre-Matrix Numbers' section are wrongly ascribed to the Victor Grand Concert Band though Moran correctly gives a partial list of these 2200 series discs in his 'Preface.' Example:

14" DELUXE SPECIAL RECORD 2024 VICTOR GRAND CONCERT BAND: ETOILE DU NORD: Selections (Meyerbeer)

VICTOR SYMPHONY ORCHESTRA: *Star of the North (Meyerbeer)*

(Thus, "Star of the North" appears on the record, but *not* in the book's title index).

A random selection of performer and title divergence of information from *The Encyclopedic Discography of Victor Recordings* and the writer's records includes:

10" MONARCH 205 LOWE: Carnaval de Venise (Benedict)

XYLOPHONE SOLO, BY MR. CHAS P. LOWE: *The Carnival of Venice*

10" MONARCH 1194 SOUSA'S BAND: The Rose, the Thistle and the Shamrock-Patrol (Sousa)

SOUSA'S BAND: Patrol, The Rose, Thistle and Shamrock

7" VICTOR 1454 CHRISTIE: Comin' thru' the Rye, (trad.)

LOUIS H. CHRISTIE: *Comin' Thro' the Rye, With Variations*

10" MONARCH 1840 SOUSA'S BAND: A Trip through Dixie (Casey)

SOUSA'S BAND: Way Down South [1173 crossed out]

14" DELUXE SPECIAL RECORD 2010 VICTOR GRAND CONCERT BAND: EGMONT: Overture (Beethoven)

VICTOR SYMPHONY ORCHESTRA: *Egmont Overture*

Mention could have been made of the Killies' Band plaid label records, as Jim Walsh reviewed them in *Hobbies* many years ago.

One has to assume that subjects like test pressings, salesman's samples, multi-colored label releases, a known 1900 double-sided commercial release, further definition of the Chinese yellow label, Calvin Childs' announcements, recordings locations (some are known), 7" Monarchs of the 3000 series and the like will fall in the hands of collectors who may follow up with writings in greater detail in the future.

As great as the contribution is to all of us who care, and recognizing many of the reasons why the authors did not attempt greater 'cross-pollination' of information before the fact, it is again, lamentable that communication was not effected. The authors have stated that addenda will appear in subsequent volumes. Much of this could have been avoided if the pattern of Jim Smart had been followed. In his book *The Sousa Band: A Discography*, Washington, D.C. (1970), only one recording has been found in fourteen years that was not originally listed by him. He checked with collectors and yet he never collected Sousa Band records. Only a few additional takes that have surfaced since 1970 have been found.

Ted Fagan, William R. Moran and Greenwood Press are to be applauded for their fine work.

Rush your orders to Allen Koenigsberg. You'd be amazed to discover how many records Addison Dashiell Madeira made, to know that Arthur Pryor recorded a piano solo! You can't be without it. Furthermore the writer feels that the publisher needs our proof of interest to put out the next volume. □

Volume One of the Victor Discography (1900-1903) has been published and is available in limited numbers for \$49.95 ppd. from Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226. Readers will be informed as soon as Volume Two is published.



Paper Needle Box, - - - 15c.

Wood Needle Box, - - - 25c.



See text on pp. 3-5 for details.

FROM THE GOLDEN AGE

Joe Klee

It all began in 1977 with the publication of Michael Scott's *The Record of Singing*, a handsome 8½" x 11" book of more than 200 pages tracing the history of recorded vocal music (opera and song) from the beginnings with Patti, Albani and Sembrich to singers of such recent memory as Feodor Chaliapin. While I never heard Chaliapin, except on records, he died within my lifetime and it is an indication of the fact that the entire history of celebrity recording is less than a century old. We are dealing with an industry barely old enough to have established traditions. And yet what a change we have from those turn-of-the-century G & T's to the compact disk of tomorrow. It is more than a technological change. Today there are no Carusos, no Melbas, no Chaliapins. There are singers of a different era and a different style because style *does* change with the times.

The first pleasant surprise is the cover of the book itself. On the dust jacket in full red and golden glory is a photographic reproduction of G & T Grammophone Concert Record G.C. 53269, "Celeste Aida" sung by Enrico Caruso. Note the master number and control number imbedded in the shellac identifying the second try at the aria from the session of December 1, 1902.

The book has an introduction covering the recording process itself and touching on those singers leading up to the time of recording. From that point on, Scott recounts the careers, recorded and otherwise, of the most important singers from the beginning of recorded music till 1914. A second volume is now in print which takes it up to 1925. *The Record of Singing* is an attempt to document who made records, what they recorded and the opinions of someone who has heard these recordings as to their merit. By the very nature of the book it is bound to take on the aspects of a position paper and sure enough Michael Scott has no shortage of opinions concerning this or that singer. It is an ideal companion to Henry Pleasants' *The Great Singers* and Robert Tuggle's *The Golden Age of Opera*.

Hard on the heels of Michael Scott's book came a limited edition twelve-LP set from HMV which was distributed in this country by German News Corp. The set sold so briskly that it was a collector's item in no

time despite a hefty price tag and the fact that many of the recordings were transferred to LP at the incorrect speed. The demand so far exceeded the supply that collectors' prices of over a thousand dollars for the set were being asked. It certainly warranted a re-issue, this time separated into two sets of 6 LPs each, plus a 13th supplementary LP of things which re-issue producer Keith Hardwick felt should have been included in the first issue but did not make the cut, as they say in Golf. It also gave HMV and Hardwick the opportunity to correct the speed errors and substitute copies in better condition for some of the battered originals used in the previous set. In one case a superior recording of the same aria by the same singer was found and even though it was a later recording it was used because it was in better condition. Although I did not hear the original 12-LP set just the use of better copies of the original 78's and proper speed correction would be enough to assure me that this second reissue was an improvement. The second reissue is imported to the United States by IBR International Book & Record Distributors of Long Island City and hopefully is still available at better classical record outlets for \$35.95 for each 6-LP set. The supplementary LP is priced along with any other HMV import, meaning that the price can vary depending on what store you're dealing with. Be forewarned that the two 6-LP sets have no liner notes since they were originally part of a package which included a copy of Michael Scott's book along with the 12 LP's. Volume 13 has liner notes although not as exhaustive as the essays found in the book. In order to keep faith with those who bought the expensive first issue the title of the second issue was changed from *The Record of Singing* to *The Record of Singers*. Those who paid dearly for the original issue still have their prized first edition, albeit recorded at incorrect speeds, but those who prize first editions should be able to make their own corrections with the aid of a variable speed turntable. Those who waited for the second edition can enjoy the luxury of improved sound and corrected speed and purchase a copy of Scott's book to use in place of liner notes.

The recordings include three 1899 Berliners (an unsatisfactory reproduction of the

important voice of Ellen Beach Yaw) and advance further to 1919 with recordings from that year by Emma Calve and Emilio de Gogorza.

At the risk of turning this column into my own position paper I'd like to shuffle through my notes and single out a few of the selections that I found most interesting and some that I did not, plus a few general observations here and there.

Alessandro Moreschi, one of the few castrati to record, may not be the most pleasant voice to listen to but as a document of how it was done in the days of the castrati his must be counted as a valuable document and viable point of departure. All four selections by Marcella Sembrich show a singer with a magnificent voice and the ability to use it in such a way as to make us wish we had been there in the early years of the 20th century. Her "Qui la voce" from Bellini's *I Puritani* gives us some idea of what it must have been like. Fine as it is to hear unpublished recordings by Dame Nellie Melba one could wish for something a bit more substantial than these two little songs by Hermann Bemberg. Bemberg also supplies material for Emma Eames on these LP's. Under the heading of English speaking singers one finds some rare nuggets such as Agnes Nicholls, Lillian Nordica, Louise Homer, Louise Kirkby-Lunn, the magnificent Dame Clara Butt, Edward Lloyd, Ben Davies, Sir Charles Santley, Sir George Henschel, David Bispham and Emilio de Gogorza. Don't let the Spanish name fool you. De Gogorza was born in Brooklyn. There are many fine French voices such as Charles Dalmores, Lucien Muratore, Edmond Clement, Leon Escalais, Agustarello Affre, Victor Maurel, Maurice Renaud, Charles Gilbert, Pol Plancon, Emma Calve and Jeanne Gervill-Reache to mention only a few that Scott includes in this category BUT if the 1911 Columbia recording of Mary Garden singing "Liberte!" from Massenet's *Le Jongleur de Notre Dame* is representative of the best Garden could do then I fail to understand what all the shouting was about. The age of Verismo brought an embarrassment of riches in the baritone department. To realize that within such a short space of time we find Mattia Battistini, Francesco D'Andrade, Antonio Scotti, Giuseppe De Luca, Antonio Pini-Corsi, Pasquale Amato, and Titta Ruffo is little short of a miracle. De Luca's *Don Pasquale* duet with Ferruccio Corradetti is one of the gems of this collection. Caruso was not the only great Italian verismo dramatic tenor. We have here recorded evidence of the likes of Francesco Tamagno, Giuseppe Borgatti, Giovanni Zenatello, Antonio Paoli, Alessandro Bonci and Florencio Constantino. While I can understand the desire to represent Caruso as early as possible, the 1904 double-sided "Una Furtiva Lagrima" is so superior to the 1902 G & T that, in my opinion, quality should have been given preference over chronology. Among the sopranos Ines De

Frate, Elena Teodorini, Medea Mei-Figner, Ada Adini, Gemma Bellincioni, Cesira Ferrani, Lina Cavalieri, Teresa Arkel, Giannina Russ, Celestina Boninsegna, Luisa Tetrazzini and Maria Gay are outstanding. Yet it is Eugenia Burzio that most fascinates and holds my attention. Among the German styled singers Lilli Lehmann and Ellen Gulbranson show to be excellent sopranos but somehow Emmy Destinn seems to outdistance them all. Among the contraltos Ernestine Schumann-Heink and Margaret Matzenauer stood out above the others. Among the tenors one can wish to have heard in person and in total Karl Burrian's *Tristan*, Alfred von Bary's Siegmund and the voice of Leo Slezak although relegated here to "Magische Tone" from Goldmark's *Die Konigin von Saba*. The Russian language is a strange and different idiom. While I am no longer as much of a prude about hearing opera in the original language as I was before — I was reminded by a fellow opera-fanatic that Von Flotow's *Martha* was originally composed to a German text rather than an Italian one — the Russian language still sounds incompatible with "Rachel quand du Seigneur" and "In Fernem Land." Amongst the Russians one thing is for certain. The best singer was Feodor Chaliapin. His unaccompanied "They won't let Masha walk by the brook" brings the second set to a fitting close.

The 13th or supplemental LP has some gems that can be argued to be every bit as good or even better than what was included in the two boxed sets. Paramount among these is "Si, la rigeur" from Halevy's *La Juive* sung by the basso compatriot of Caruso's St. Petersburg days Vittorio Arimondi. I must also agree with Keith Hardwick's opinion that Gemma Bellincioni is better represented by her recording of "Voi lo sapete, O Mamma" from Mascagni's *Cavalleria Rusticana* than by the excerpt from *Carmen* that falls her lot in the earlier set. Included, perhaps more for rarity's sake than for its excellence, is an aria from Saint-Seans' *Ascanio* sung by Meryane Heglon with the composer at the piano. The recording of "Bene! Benissimo!" from *Adriana Lecouvreur* sung by Giuseppe De Luca and accompanied at the piano by the composer Francesco Cilea needs no justification. The more I hear of De Luca's excellent baritone voice the better I like him.

There are more than 250 selections on these 13 LPs and all are either essential to or illustrative of the presence of some important vocal artist. Even the album covers present an historical document reproducing such labels as Berliner, HMV, G & T, Fonotipia, Pathé and Zon-O-Phone.

While there is a recorded illustration of volume 2 (1914-1925) it has not as yet come out at popular prices. At one time it was available through Bill Violi of 1231 60th St., Brooklyn, NY 11219. The 13 LP's plus book were being sold for \$135.00. It probably still is. □



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(VII-9)

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Cylinders Only Auctions: One SASE will place you on permanent mailing list. A. Cramer, P.O. Box 537, Brooklyn, NY 11229. (VII-9)

Wizard of Oz - Decca #74; Picture Records, Up's, Durban, Andrews Sisters; Ethnic; 600 others. S.A. Miller, Box 891, Ansonia Station, New York, NY 10023. Or (212) 580-2353.

Send \$1 for Record Lists: Opera, rare, phonos for sale. Carol Nelson, Box 5, Barnstead, NH 03218.

Moving. Send SASE for free list. Edisons, Bert Williams, Harry Lauder, jazz. Also Caruso, other 78's, no list. Nearby? Come look. Jean Snow, Box 507, Port Jefferson, NY 11777.

Send SASE for De Leath, Lauder, & other quality cylinders. Also rare literature, incl. New Phonograms, cylinder & disc catalogs, etc. Write or call after 6pm. Bill Eigenfeld, 388 Avenue X, Brooklyn, NY 11223. Or (718) 645-9415. (VII-9)

RECORDS FOR SALE

Rare records and cylinders at auction monthly. Jazz, dance bands, classical, Diamond discs, anything pre-1935. Write or call. **Vertigo Hill Records**, 581 Arch St., New Britain, CT 06051. Or (203) 225-0895.

Recruiting records from the 1950's. Various artists, also commercials & Salvation Army Theatre of the Air, 12", 15". Eugene Renkosik, 1111 Guion St., Ottawa, IL 61350. Or (815) 434-6689. (VII-9)

Collection of Red Seals: Victor - Concerto - Symphony, "Musical Masterpiece Series" Beethoven, Schubert, Tchaikovsky. Robert Baker, P.O. Box 914, Klamath Falls, OR 97601. (VIII-1)

Nostalgia and other LP's (60's to 80's) for sale. Send SASE to Stephen Plotkin, 20 Erie Ave., Emerson, NJ 07630. (VII-8)

Cylinder records sold, bought, traded. 2 stamps for priced lists. Ron Kramer, 131 N. Shore Dr., Syracuse, IN 46567. (VIII-3)

Auctions: 78 rpm only, 1900-1940. Popular, Jazz, Classical. No minimums, loads of collectibles. D. Reiss, 3920 Eve Dr., Seaford, NJ 11783. (VIII-7)

HUGE AUCTION: Mostly classical 78's. Also some rare curios, speech, personality. Catalogues, and LP's featured as well. Occasional popular, bands. No jazz. Gratis list available. Lawrence Holdridge, 54 East Lake Drive, Amityville, NY 11701. (VII-9)

Country & Western 78 records auction, mint. Send for list, \$1 refundable on purchase. This collection of 200 records dates from the 1930's. R. Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand. (VII-9)

RECORDS FOR SALE

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.

78 Collectors - Attention! Largest collection of 78's ever offered. 1000's — all types & labels. Request catalog. **Memory Lane Records**, 2305 Hungary Rd., Richmond, VA 23228. (TF)

GILMORE'S BAND LIVES AGAIN!

A fantastic collection of Gilmore's Band recordings from Dec. 1891 to 1905. 25 Selections on cassette tape for only \$6.95 ppd. Features the only two known recordings of his band prior to his death in 1892. Don't miss this one! Historical notes included. Order from Olden Year Musical Museum, Box 3442, Arlington, TX 76010. Or 214-298-5587. (VII-9)

BETTINI RECORDS FOR SALE!

A collection of ten original wax recordings, 1898-1900, in superlative condition, with full documentation as to their provenance. Five of the recordings have their paper labels from the 5th Avenue Studio, and all are contained in a black cardboard box. These are a large fraction of all known survivors of the Bettini Studio, and are possibly the largest single collection now privately owned. Will consider trade for coin-op Edison phonograph, signed Edison documents, or cash. H. Bart Cox, 11305 Riverview Rd., Ft. Washington, MD 20744. Tel: 301-292-1333, before 10pm EST. (VII-9)

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Warranty: 1-year. Money-back guarantee, of course.

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First offering: Collector disposing of cylinder records, esp. Roosevelt, Tucker, Taft, Dressler, Lamberts, military bands, marches, operatics, Uncle Josh, & other desirable titles. Send SASE to Arthur Wohl, 101 Clark St., #3K, Brooklyn, NY 11201. Or (718) 834-8993.

RECORDS WANTED

Want Edison LP records, spring motor cabinet. Any info on electrically recorded brown wax cylinders, 'recipe' for brown wax. Terry Lewis, 4912 N. Sullinger Ave., Tucson, AZ 85705.

Edison Diamond Discs: 52510 *Toymakers Dream*; 52448 *Doin' the Racoons*. Blue Amberol 4050 *Oh, Joe (Please Don't Go)*. Rolfe #5665 BA. American issue black Lamberts. Joe Pengelly, 36, Thorn Park, Mannamead, Plymouth, England.

Carlos Gardel and Glenn Miller on 78 rpm records. Clara Koser, 2681 W. 2nd St., Brooklyn, NY 11223.
(VIII-2)

Want Bell 1048, *Susan Slept Here/Hold My Hand*, RKO, 1954; Decca F-7574, *I Can't Love You Anymore*, Bebe Daniels. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128. (VIII-2)

Want Ethel Merman 78's, excluding *Annie* and *Call Me Madam*. S. Koenig, 1298 Wickapecko Dr., Ocean, NJ 07712. (VII-9)

Columbia 4562, *Loo-Loo (Hit the Deck)*, Tresmand, London, 1927. Ralph Reithner, 2952 Magliocco Dr. #14, San Jose, CA 95128, USA (VIII-2)

Tango records of 78rpm wanted by collector. Art Suzuki, 672 Church St., Ora-dell, NJ 07649. (VII-9)

RECORDS WANTED

Want to buy **military and concertband** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (VIII-2)

Want Columbia 5" dia. cylinders. Have for sale a Victor III, restored, \$650. Photo on request. Allan Hirsch, 4 La Foret Ct., Oroville, CA 95965. Or 916-589-0138. (VII-9)

Top dollar paid for "Uncle Josh" recordings, any medium. Also, Edison's 'Let Us Not Forget'. Call collect: 304-257-4285. Randy Whetstone, P.O. Box 1415, Petersburg, WV 26847.

Standard Model A records wanted. Send list and prices to: Roger Geyer, 503 Hoffnagle St., Philadelphia, PA 19111. (VIII-2)

Want Jewish Cantorial or Yiddish Music on 78's, cylinders, DD's, any artists, any label, e.g. Rosenblatt, Kwartin, Sirota, Hershman, etc. Hersh Binder, 1676 East 48 St., Brooklyn, NY 11234.

Want cylinders, 78's or Edison DD's containing **Xylophone**, bells, or marimbabands, especially those by **George Hamilton Green**. David Harvey, 392 Western Ave., Gloucester, MA 01930. (VIII-1)

PRINTED ITEMS FOR SALE

Caruso Souvenir Book (1920), about 12" by 9", good shape with many photos of Caruso and caricatures drawn by Caruso. Best offer or trade for 2-minute cylinders or reproducer for Victor II. Chuck Cross, 945 Closse Way, Ottawa, Ont., Canada K1K 4A6. Or 613-744-2845.

PRINTED ITEMS FOR SALE

Send for your Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: **AMR**, P. O. Box 3194, Seattle, WA 98114. (VII-9)

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillendale News*, by airmail for \$14. per year, \$10.00 via seameil. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Rd., Liverpool, England L16 1LA. Payment should be made to C.L.P.G.S.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

Original manuals for Orthophonic 10-50 and 9-40, \$7.50 ea. 5½" x 11" flyers for Carter Family and Jimmy Rodgers: \$3. Brunswick list 10-1-29: \$2.50. Oct. 1929 Victor bulletin: \$3.50. Oct. 1929 Columbia list: \$2.50. Columbia Race Records list with Bessie Smith picture: \$5. National Geographic with Credenza ad, \$5. Art Faner, 4507 Garden Ct., Salem, OR 97301. (VII-9)

Now working on new book of Edison phonographs & recordings, ca. 1910-1929, including much unpublished information. Watch these pages! Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

"Highlights" of E.P.M. Vol. VIII, 1910

No. 1 January.	Record list—March Photo of Marie Dressler Columbia 2nd—Victor 3rd behind Edison 1A still in short supply Model L reproducer first on Amberola 1A
No. 2 February.	Record list—April Mr. Edison winters in Florida Sara Bernhardt records coming
No. 3 March.	Record list—May A false rumor nailed "Special Hit" records introduced Sophie Tucker, new talent
No. 4 April.	Record list—June Model L replaced by Model M Combination attachment sale, A - K records Amberola testimonials
No. 5 May.	Record list—July A South Pole record "Casey Jones" a predicted hit Photo of Wanamaker's showroom A trip to South America
No. 6 June.	Record list—August About Triumph attachments New Grand Opera talent—Jörn and Polese
No. 7 July.	Record list—September Premium Records D-1 — D-24 Phonograph description chart Parts prices New York City photo—Edison sign
No. 8 August.	Record list—October Wooden horn introduced Model M reproducer replaces the Model L Music Master Horn—an Edison product
No. 9 September.	Record list—November Amberola in wild mining country New Model O reproducer on Triumphs and Idelias Model C reproducer replaces Model A
No. 10 October.	Record list—December Pictures of four artists Model O reproducer for Balmoral and Alva Phonographs
No. 11 November.	Record list—January Artist photos Edison stock list Change in Idelia Phonograph finish to maroon enamel Music Master Horn a big hit
No. 12 December.	Record list—February First two color E.P.M. Recording horns discontinued New Amberola cabinet featured

Volume VIII, (1910), available for \$18.95 ppd. from:
Wendell Moore, RR 2, Box 474H, Sedona, AZ 86336.

PRINTED ITEMS FOR SALE

The American Record Label Book, by Brian Rust, 336 pages, hard-cover, illustrated, \$39.95; **The Encyclopedic Discography of Victor Recordings, Vol. I (1900-1903)**, 462 pp., \$49.95 ppd. **The Story of Nipper** by Len Petts, (Revised & enlarged 2nd ed.), \$6.95. **The Guinness Book of Recorded Sound**. Write: Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Re-issue of 1905 Columbia laterals, #1-1910, listed numerically, Jefferson, Emma Carus, European, incl. Russian Opera, Grand Opera series, 1902; 14" discs, first double series. 81 pp., only \$6.95, ppd. A. E. Knight, 128 Fifth, Providence, RI 02906.

Illustrated History of the Talking Machine by Daniel Marty (hard-cover book), British version, 200 illustrations, 65 in color, beautiful! \$35. ppd. Jerry Madsen, 4624 W. Woodland Rd., Edina, MN 55424.
(VII-9)

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold & traded. Please write to **Tim Brooks**, 84-22M 264th St., Floral Park, NY 11001.

Biographies of Jussi Bjoerling and Leo Slezak. Also 78 operatic discs. Thanks. Jim Rogers, 573 Dorothy Dr., Des Plaines, IL 60016.

ITEMS FOR TRADE

For sale or trade: 8" Edison Bells and Broadcast record. 6" bright yellow 78 rpm records with black & silver labels. These yellow records look great on display. Want jazz and fast fox trots on Diamond Discs. Allan Hirsch, 4 La Foret Ct., Oroville, CA 95965. Or 916-589-0138.
(VII-9)

ITEMS FOR TRADE

For sale or trade: Model N Indestructible reproducer. Edison Model 76 Mimeograph. 36" all-brass horn. 3 Ediphone electric motors. Kirk Bauer, 61 Fairmont St. #20, Marlborough, MA 01752.

MISCELLANEOUS FOR SALE

Needle sharpener with instructions, from an old phonograph store. Looks like a small "hand drill" (5" long), \$11. ppd. SASE lists 200 items (needle tins, 90 record dusters, books, etc.). Jerry Madsen, 4624 W. Woodland Rd., Edina, MN 55424.

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Nipper Decal for Victor wood horns. Nice. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010. (VII-10)

Phonograph Dancing Dolls: expertly produced **Shamandy, Banjo Billy, Boxers & Rastus** too! Lg SASE for free brochure. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. (VIII-2)

Record sleeves: 7" heavy-duty green sleeves, only \$44/1000. 10" green sleeves, \$49./1000. UPS collect. 78 storage boxes, \$2. ea and less. Write for free list of other sizes & prices. Memory Lane Records, 2305 Hungary Rd., Richmond, VA 23228. (TF)

Antique brass cash registers bought, sold, traded, restored. Parts available. John Apple, 1720 College Ave., Racine, WI 53403. Or 414-633-3086.

MISCELLANEOUS FOR SALE

Victor 22" morning-glory horn, primed black, ready for repainting, no dents or rust. A nice large Victor horn, \$150. plus ship. Tom Hawthorne, 1450 N. First St., Apt. #15, Salinas, CA 93906. Or 408-449-8583. (VII-9)

Free Catalogs: RCA-dog 'Nipper' items. 2½" to 36" high. Trays, tins, lithographs, mirrors, salt & peppers, etc. Send stamp to U.S. Mercantile Co., 9825 Carmel Valley Rd., Carmel, CA 93923.

Cylinder cabinet spindles, excellent quality, .125" wall ply cardboard with white bond overply. 1.625" O.D. and 3.125" tall. \$13/100 plus \$3. shipping. Call 313-282-8768. Timothy Goon, 15660 Cumberland, Riverview, MI 48192. (VII-9)

18½" x 24" speaker grille for Credenza: \$50. Orthophonic soundbox, \$55. new, 14" brass horn, \$20. 1907 Paderewski program, 16 pp. \$8. 1941 Rachmaninoff concert program, \$4.50. Original Model C reproducer, \$65. Small tube "Victor Electric Motor Grease" in carton, \$5. Lamp-base, shade, motorboard switch from Borgia, gold, \$35. 141 different theatre organists, mainly English, 18 LP's, \$70. 30 Hit-of-the-Weeks, \$50. Early horseshoe pickup, \$10., with base, \$20. Art Faner, 4507 Garden Ct., Salem, OR 97301, (VII-9)

Is your Edison Opera complete? Yes? Are you sure? Well, maybe, but if your Amberola IA, IB, III, Opera or School does not have the little plugs in the oil holes, it **should** have. The 1A has 3 and the rest have 5. I have them for quick delivery at 75¢ each ppd. Solid brass. Wendell Moore, RR2, Box 474H, Sedona, AZ 86336. Or 602-282-3419. (VII-9)



Edison Blue Amberol Recordings, Volume II is now available from Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefson. Copies are \$49.50, including U.S. postage & handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$82.45 per two volume set.)



MISCELLANEOUS WANTED

Gramophone needle tins wanted, particularly American Columbias. Many British & foreign for sale at \$2, \$3. incl. HMV, Songsters, Columbia. Details R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. (VIII-6)

Typewriters & Sewing Machines wanted: Typewriters (Odell, New American, McCool, Merritt, Peoples, Crown, American, Hall, Hammond, Sholes-Glidden). Sewing machines (hand-operated-Hook, Grover-Baker, Nettleton-Raymond, Fetter-Jones, Bartlett, Shaw-Clark, Hancock. "Figural" machines: Cherub, Serpent, Foliage; Toy sewing machines (Gem, Smith-Egge, Wee, Little Comfort, Schwarz, Baby, Yankee, Liberty, Pony). Jerry Madsen, 4624 W. Woodland Rd., Edina, MN 55424.

Want to buy old cameras and daguerreotypes, stereo views, etc. Also interested in buying and selling military images. Send \$2 for my latest 1983 illustrated sales list. Mark Koenigsberg, 700 Boulevard East, #7D, Weehawken, NJ 07087. Or (201) 863-0868.

I will buy or trade for Edison Home Kinetoscope films and projectors, original literature, parts and related materials. Reid Welch, 8034 West 21 Court, Hialeah, FL 33016. Or (305) 821-2702. (VII-10)

PHONOGRAPH SHOPS

OLD SOUND! A Museum of Antique Phonographs and Recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. Old Sound, Rt. 134 near 6A, East Dennis, MA 02641. Or (617) 385-8795. (VII-9)

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Now also carries player piano parts, supplies, services. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Dennis and Patti Valente, **Antique Phonograph Shop**, 32 S. Tyson, Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VII-9)

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If your reproducer is repairable, I'll repair it. The very highest quality repairs on all makes. Send large SASE for 1983 repairs and parts price list. Will buy major brands of reproducers, any condition, if any parts are useable. Gene Ballard, 5281 Country Club Drive, Paradise, CA 95969. (VII-9)

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. Randle Pomeroy, 54 - 12th St., Providence, RI 02906. Or 401-272-5560 after 6 pm. (VII-8)

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